



Quarrels in Translation: Translating discordantly to achieve harmonious resolution

Rainey, A. (2019). Quarrels in Translation: Translating discordantly to achieve harmonious resolution. *Intersections (Postgraduate Journal - Arts , Humanities , Social Sciences)*, 1(1), 46-50.
<https://doi.org/10.21251/sb9s-hs17>

[Link to publication record in Ulster University Research Portal](#)

Published in:

Intersections (Postgraduate Journal - Arts , Humanities , Social Sciences)

Publication Status:

Published (in print/issue): 09/05/2019

DOI:

<https://doi.org/10.21251/sb9s-hs17>

Document Version

Author Accepted version

General rights

Copyright for the publications made accessible via Ulster University's Research Portal is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy

The Research Portal is Ulster University's institutional repository that provides access to Ulster's research outputs. Every effort has been made to ensure that content in the Research Portal does not infringe any person's rights, or applicable UK laws. If you discover content in the Research Portal that you believe breaches copyright or violates any law, please contact pure-support@ulster.ac.uk.

Issue 1 | May 2018

Ulster University Postgraduate Journal
{Arts, Humanities, Social Sciences}

Inter sections

Contents

Acknowledgements	Ailie O'Hagan	
Editorial	& Katrina S Smyth	3
Traces of an Activity	Dr. Susan Connolly	5
Remembering and Forgetting:	Freya Stancombe-Taylor	7
<i>The construction and maintenance of cultural memory</i>		
Constrain	Dominic Thorpe	12
Middle East and female representation:	Hamideh Javadi Bejandi	14
<i>Fiction versus fact</i>		
Practice progressive review	Hamideh Javadi Bejandi	20
I am here for display purposes only	Alessia Cargnelli	22
Let's get radical (again)!	Sheelagh Colclough	25
Emerging from the Margins	Stephanie Conn	26
Smellwalk	Jan Uprichard	29
The notion of the Butoh-body:	Eleni Kolliopoulou	31
<i>Defining paradoxical terms in artistic research</i>		
Nothingeater and Prisoner's Cinema	Michelle McKeown	37
From Old French to French	Marc Olivier	40
<i>Langugae as a living puzzle</i>		
Hyphenation as a critical model for contemporary painting	Mary Keown	44
Quarrels in Translation	Anne Rainey	46
<i>Translating discordantly to achieve harmonious resolution</i>		
Art + Family, Exploration No.1	Susie Rea	51
Duanaire Not Death:	Duane Long	53
<i>An Antrim example of the pen being mightier than the sword</i>		
Opposites	Lyndsey McDougall	57
Half Game, Half Comic:	Rebecca Crawford	58
<i>How the visual novel adapts Manga</i>		
Fragment Series	Pauline Clancy	63

Quarrels in Translation: Translating discordantly to achieve harmonious resolution

Anne Rainey

Supervised by: Dr. Frank Sewell
& Dr Jacopo Romoli

This paper demonstrates Lawrence Venuti's foreignisation method by applying it to the translation of Jean de la Fontaine's 17th century fable, 'Le Jardinier et son Seigneur,' from French into English. Paradoxically, the discordancy of this method allows a closer approximation to the source text and therefore greater equivalence because the translator adheres to the source text structure, cultural milieu and vocabulary reminding the target text reader that this is a translation.

Keywords: translation, foreignization, source text, target text, Venuti, La Fontaine, translatum, equivalence, Schleiermacher, borrowings, calques, mediation

1. Introduction

Translation methodology has long been an area of conflicting ideas and disharmony. St Jerome (348-420 AD), perhaps the most famous of all translators, was compelled to defend himself vehemently for his chosen strategy in translating the Bible, 'I render not word-for-word but sense-for-sense' (Munday, 2008: 20). Etienne Dolet (1509-1546), paid the ultimate price for translation when he was tried, then burnt at the stake, for the addition of three, seemingly innocuous little words: rien du tout (nothing at all) in his humanist translation of Plato (Munday 2008: 23). Under very difficult circumstances, Martin Luther translated the Bible into German whilst in exile in Wartburg castle (Hughes, 2017).

Among translation theorists, strong feelings around translation strategy and methodology persist. In translation, there is necessarily a tension between the source text and the resulting *translatum*.¹ Antoine Berman, French translator, philosopher and theorist of translation (1942-1991) disapproved of pandering to the target audience: 'the properly ethical aim of the translating act is receiving the foreign as foreign' (Munday, 2009:189). He discussed 'deforming tendencies' (Munday, 2008) of translation, where translators help the reader by making the translations more accessible. Lawrence Venuti (1953-) an American translation theorist goes further and makes a 'call to action for translators to adopt visible and foreignizing strategies' (Munday, 2008: 149), worrying less about the flow of the translation and more about loyalty to the text to be translated. This means sometimes retaining vocabulary in the source language, preserving the cultural norms and accepting a difficult rhythm or rhyme without demur.

1. A 'translatum' is the completed translation, the target text.

2. Calque: a word or phrase taken from source language but translated to corresponding target language words while still retaining the original meaning.

2. Foreignization

Lawrence Venuti's foreignizing translation method owes much to Friedrich Schleiermacher's (1768-1834) preferred translation strategy of moving the translated text reader towards the source text writer. The objective is to allow readers to have the experience of reading a translation which is close to the foreign text. A foreignizing translation 'may include lexical and syntactic borrowings and calques²' (Munday, 2009: 189) and examples of vocabulary from the source language. This approach reminds readers from the target culture that they are reading a translation. Venuti also terms this 'resistant' translation, as it is non-fluent and at times counter-intuitive and disruptive.

3. Translation task

For this translation task I have selected a fable entitled 'Le Jardinier et son Seigneur' from Jean de La Fontaine's 17th Century classic collection of Fables. This amusing tale begins with a quarrel, which leads to a ruckus and concludes with an uneasy resolution. Following Venuti's translation techniques, I have chosen to provide a foreignising translation. This resistant approach, whilst resulting in a less elegant or fluent translation, paradoxically provides greater equivalence to the source text. That is, it surfaces the essence of La Fontaine's original work, making it more accessible to the modern reader. The aim is, via the target text, to harmoniously bring readers closer to the sense of the original text.

In the interaction of translation, the translator must finally reach an entente cordiale between source and target texts. In this piece, as Mona Baker suggests, the translator attempts to 'do right' (Baker, 2010: 4) by various parties in the interaction: the source author and culture and the target reader and culture. Archaisms and modern colloquialisms will be juxtaposed and anachronisms will be included (Munday, 2008). Some unusual terms will be included to oppose the harmony of the passage and to challenge the reader. Where possible the target text will adhere closely to the syntax, system and order of the source text – though at times this ideal must be sacrificed. This is to avoid disrupting the original layers of comedy intended by La Fontaine in the source text and to keep sight of the fact that the work is written in verse.

4. Source text and Translation

Le Jardinier et son Seigneur – Jean de La Fontaine
Un amateur du jardinage,
Demi-bourgeois, demi-manant,
Possédait en certain village
Un jardin assez propre, et le clos attenant.
Il avait de plant vif fermé cette étendue.
Là croissait à plaisir l'oseille et la laitue,
De quoi faire à Margot pour sa fête un bouquet,
Peu de jasmin d'Espagne et force serpolet.

The Gardener and his Lordship – Anne Rainey
*A gardener keen and lover of tillage,
His birthright half burgher, half clot,
Possessed in a certain village,
A well-tended garden with plot.
A hedge he had planted enclosing this parcel,
And there, with abandon, grew lettuce and sorrel,
The makings for Margot's sweet festive bouquet,
Sparse Spanish jasmine,³ wild thyme by the spray.*

3. At the time of writing this work (late 17th century), jasmine introduced from Spain, was a rare luxury.

Cette félicité par un lièvre troublée
 Fit qu'au Seigneur du bourg notre homme se plaignit.
 'Ce maudit animal vient prendre sa goulée
 Soir et matin, dit-il, et des pièges se rit;
 Les pierres, les bâtons y perdent leur crédit:
 Il est sorcier, je crois. — Sorcier? je l'en défie;
 Repartit le Seigneur: fût-il diable, Miraut,
 En dépit de ses tours, l'attrapera bientôt.
 Je vous en déferai, bon homme, sur ma vie.
 - Et quand? - Et dès demain, sans tarder plus longtemps.'

*Blissful felicity ruined by a hare,
 With complaints to his lordship caused our man to repair.
 'This cursed animal fills up without care
 Evening and morning,' said he, 'of my traps he makes light;
 Neither sticks nor stones make him fear for his plight.'
 'I believe he is a sorcerer,' 'A sorcerer? Not a bit,'
 Was the Lord's repost: 'were he the devil in his pit,
 In spite of his tricks Miraud will catch him lickety split.
 I will deliver him up, on my life, my good man.'
 'But when?' 'On the morrow, no delays have I planned.'*

La partie ainsi faite, il vient avec ses gens.
 'Çà, déjeunons, dit-il: vos poulets sont-ils tendres?
 La fille du logis, qu'on vous voie, approchez:
 Quand la marierons-nous, quand aurons-nous des gendres?
 Bon homme, c'est ce coup qu'il faut, vous m'entendez,
 Qu'il faut fouiller à l'escarcelle.'
 Disant ces mots, il fait connaissance avec elle,
 Auprès de lui la fait asseoir,
 Prendre une main, un bras, lève un coin du mouchoir;
 Toutes sottises dont la belle
 Se défend avec grand respect:
 Tant qu'au père à la fin cela devient suspect.

*The matter thus settled, he arrived with his band.
 'We shall eat here,' said he; 'tender chickens, those be?
 The daughter, let us see her, come closer to me,
 When will we marry, and a son-in-law see?
 Good man, on this point, attend closely to me,
 You must search through your wallet, do not take this lightly,'
 and on saying these words, made acquaintance politely.
 He had her sit down so closely by him,
 Took her hand, then her arm, tweaked her handkerchief trim,
 Silly teasings from which the lass of such beauty,
 Defended herself with respect and such duty;
 Papa grew suspicious she withstood so acutely.*

Cependant on fricasse, on se rue en cuisine.
 'De quand sont vos jambons? ils ont fort bonne mine.
 - Monsieur, ils sont à vous. - Vraiment, dit le Seigneur,
 Je les reçois, et de bon cœur.'
 Il déjeune très-bien; aussi fait sa famille,
 Chiens, chevaux, et valets, tous gens bien endentés:

Il commande chez l'hôte, y prend des libertés,
Boit son vin, caresse sa fille.
L'embarras des chasseurs succède au déjeuné.
Chacun s'anime et se prépare:
Les trompes et les cors font un tel tintamarre
Que le bonhomme est étonné.

*Meanwhile they tear through the kitchen, fricaseeing his food.
'How long have your hams cured? They look pretty good.'
'Good sir, they are yours.' – 'i' faith,' said the lord,
'With good grace I'll accept them, with your wishes accord.'
He breakfasts most richly, as do all of his clique,
likewise hounds, horses, servants, indeed all blessed with teeth.
He dictates and acts freely, like a host, so to speak,
and whilst quaffing his plonk, he pets his girl meek.
A kerfuffle of hunters spring out from the feast,
One and all stir to action, they make ready and do:
The trumpets and horns make such hullabaloo,
The good man is astounded at all this to-do.*

Le pis fut que l'on mit en piteux équipage
Le pauvre potager: adieu planches, carreaux;
Adieu chicorée et porreaux,
Adieu de quoi mettre au potage.
Le lièvre était gîté dessous un maître chou.
On le quête; on le lance: il s'enfuit par un trou,
Non pas trou, mais trouée, horrible et large plaie
Que l'on fit à la pauvre haie
Par ordre du Seigneur; car il eût été mal
Qu'on n'eût pu du jardin sortir tout à cheval.

*But worse was the piteous state that the troop,
Left the poor kitchen garden: adieu veg for soup,
Adieu endives and leek heads,
Adieu drills and garden beds.
The hare went to ground 'neath a fine cabbage stout,
They hunted and flushed him, through a hole he jumped out,
And not just a hole, a wound, vast, unsightly,
inflicted upon the poor hedge so lightly,
By his lordship's orders, for it had been a bore,
that they could not on horseback quit the garden before.*

Le bon homme disait: 'Ce sont là jeux de prince.'
Mais on le laissait dire; et les chiens et les gens
Firent plus de dégâts en une heure de temps
Que n'en auraient fait en cent ans
Tous les lièvres de la province.

*Our good man said: 'Such are the sports of princes.'
With his hounds and his people, let us leave him to talk,
Occasioned more damage in one hour of the clock,
Than ever would in one hundred years
Have been caused by all the hares in the provinces.*

Petits princes, videz vos débats entre vous:
De recourir aux rois vous seriez de grands fous.
Il ne les faut jamais engager dans vos guerres,
Ni les faire entrer sur vos terres (*La Fontaine*, 1972, p. 89).

*Little princes, sort out your debates in a huddle,
Recourse to kings just results in more muddle.
Let them not in your wars have a hand,
And **never** allow them to enter your land.*

5. Conclusion

Speaking of the balance that translators try to achieve, Belfast poet and translator Ciaran Carson remarked, 'translation is a serious business for me. It is also serious play,' (Kennedy-Andrews, 2009: 21). This translation attempts to embrace Venuti's principles of foreignization without surrendering La Fontaine's mirth and light touch.

Maria Tymoczko (1943-) describes translation as 'an act of mediation' (Tymoczko, 2010: 219). It is the intention of this translation, therefore, to peaceably bring readers closer to embracing the foreign identity and spirit of La Fontaine's fable. Although the foreignising method may seem counterintuitive to begin with, it is hoped that the resultant translation of the text has been harmonious, engaging and amusing.

6. References

- Baker, M. (2010) *Critical Readings in Translation Studies*. Oxon: Routledge.
- Hughes, A. (2017) *Luther agus an Domhan Gaelach*. <https://www.bbc.co.uk/programmes/b09d5tg8> (2 Dec 2018).
- La Fontaine, J. (1972) *Fables*, tome 1. Paris: Librairie Larousse.
- Kennedy-Andrews, E. (2009) *Ciaran Carson: Critical Essays*. Dublin: Four Courts Press.
- Munday, J. (2008) *Introducing Translation Studies: Theories and Applications*, 2nd edn. Routledge, Oxon, UK.
- Munday, J. (2009) *The Routledge Companion to Translation Studies*, Revised edn. Oxon: Routledge.
- Tymoczko, M. *Ideology and the Position of the Translator: In What Sense is a Translator 'In Between?'* In Baker, M. (2010) *Critical Readings in Translation Studies*. Oxon: Routledge.